

No. 170 October 1989

Hillandale

NEWS



The Other Gaisberg

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The HILLANDALE News

The Official Journal of The City of London Phonograph and Gramophone Society

Founded in 1919

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WILL GAISBERG'S MEMORANDUM TO his Directors (page 264) seemed special enough to warrant a picture of the man. I contacted EMI Music Archives and spoke to the Head of the Department, Mrs. Ruth Edge. "A nice close-up head and shoulders," I said, "smiling if possible". She agreed to find something suitable for us, and some two weeks later there arrived in the post the picture you will have seen gracing our front cover. It was accompanied by an apology. Nowhere in the Archive was there to be found a portrait picture of Will Gaisberg, so Ruth had arranged for the EMI photographic technicians to produce one for us. They had painstakingly enlarged a tiny portion of a photograph (familiar to many readers) of Will standing with a group of men which includes Artur Nikisch. The cost of this operation I cannot reveal, since Ruth did not enclose an invoice. She never does, despite the fact that there are few editions of "The Hillandale News" nowadays which do not owe something to the good offices of EMI Music Archives. (By rights they should have had an acknowledgement in the last one, for providing the "Mussolini" record labels. If this journal were produced on a word-processor or computer it would be necessary to keep in its "memory" a standard EMI acknowledgement. I thought I should tell you about this, because I find it refreshing in this rat-race age that an organisation such as EMI, standing like a colossus in the world of international commerce, should (a) continue to sustain the enormous cost of maintaining its Archive Department at all (well, Decca never did, to its shame!) and (b) show us such friendship and generous cooperation.

T.C.



Pathé Records in Britain

PART 1

by LEN WATTS & FRANK ANDREWS

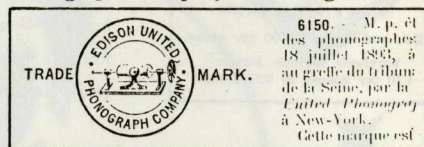
ANYBODY AGED FIFTEEN OR MORE has probably encountered the name Pathé, for the Pathé Newsreels and Pathé Pictorial films were still being shown in cinemas as late as 1979. The film and phonograph business of the Pathé brothers started in France in the eighteen-nineties, and spread to encompass the world, from America to China, from Russia to Australia. The two brothers were Charles and Emile, and although Charles was the first to acquire an interest in phonographs, he eventually gravitated to the film side of the business, leaving Emile to manage the talking machines.

This discourse aims to tell the story of Pathé's activity in Britain, but our tale must of necessity begin in France. Firstly, though, a few comments on patents in general will be appropriate.

Many will recall the various pieces of litigation, resulting in injunctions, which took place in Britain and the U.S.A. during the early years of the talking machine industry. There were such ridiculous things as Emil Berliner being prevented from selling his own invention; Edison being prevented from launching his celluloid records; and Columbia holding the rights to lateral-cut recording methods, forcing many U.S. companies to employ phono-cut methods.

It is a fact that if trade marks and patents are not worked within a given period, or the fees not paid and renewed, they lapse, leaving the way clear for others to use the trade names and exploit the claims of such patents. Patents and trade marks cannot be held merely to prevent others from using them: they have to be worked. The various patents covering phonographs and sound recording in France fell into the public domain when the Edison United Phonograph Company, of Newark, New Jersey, failed to work its patents, thus allowing the Pathé brothers to initiate a French talking machine industry without fear of

patent litigation. However, on going through the French trade mark journals we discovered that the Edison United Phonograph Company did register its



trade mark in Paris in July 1893, a trade mark which was placed on machines supplied to it from America. The Edison United Phonograph Company was founded in February 1890 under agreements whereby it was to acquire the overseas patents under Edison's applications, and the overseas Bells and Tainter patents (including the French patents) owned by the International Graphophone Company (founded in West Virginia in 1889).

The Edison United Phonograph Company came to London in 1890 taking over the British phonograph and graphophone patents from Colonel Gouraud's Edison Phonograph Company. In November 1892 these patents were sold to the newly founded Edison Bell Phonograph Corporation Ltd., which began hiring out machines in 1893. During this period Edison United had been attempting to form a French syndicate which would purchase and exploit the French patents,

but nothing had been achieved by March 1892 so the patents lapsed, having not been worked. From then on those who felt inclined could form and establish their own talking machine businesses in France without fear of litigation from any monopoly holding fundamental patents. Edison United, with its trademark and its contract to be supplied with phonographs and graphophones not destined for the North American markets, were free to supply any French dealer or business, but without the protection of the lapsed patents.

In 1893 Jonathan Lewis Young was operating a patent-infringing phonograph business, in London as "The Phonograph Office" and in Paris as "The World's Phonograph Company". By the end of the year he had established his World's Phonograph Company in Amsterdam, Holland, a country which had no patent laws. Edison United caused him to be detained for contra-faction, but it was soon shown that the French patents had lapsed, and he was free to continue. Forced out of business in London, Young sold his French concern, in 1894, to Werner Frères, later to be pioneers in the motor-cycle business.

Young had been receiving undercover phonograph supplies from North America, supplies which should have been sold only on the North American markets, to remain there. Incidentally, James E. Hough in England, with his London Phonograph Company, was operating under similar circumstances from 1894 until he was stopped in 1896.

Returning to France we find Charles Pathé, in 1894, wandering round a fair at Vincennes. He had experienced several business failures, including one in the restaurant trade, but an encounter at Vincennes was to change all that. He came across a demonstration of an Edison phonograph, and was so impressed that he decided there and then to acquire a phonograph of his own and to carry out similar demonstrations. Being penniless he had to beg and borrow the necessary one thousand francs from relatives and friends to buy an Edison phonograph from England. The venture proved to be such a success, he relates that he was able to repay the loan within eight days, and to

begin expanding his business.

Edison's Kinetoscope appeared in 1894 in America but no European patents were taken out. Charles Pathé acquired one of these Kinetoscopes and began to take an interest in films rather than phonographs. When he ran into financial difficulties his brother Emile came to the rescue. Emile took an interest in the phonograph business and soon a Pathé Frères company was founded. No exact date for this has been found beyond the fact that the firm celebrated its silver jubilee in August 1920, thus making the year of foundation 1895.

As regards obtaining supplies, J.L. Young still had his World's Phonograph Company in Holland, Pathé's bought out Werner Frères, and J.E. Hough was dealing in Edison Kinetoscopes in England. It is known that Charles Pathé came to England for supplies. Further, a French engineer, Otto Kumberg, trading in Kilburn, London, as "The Continental Phonograph Company", also supplied Pathé.

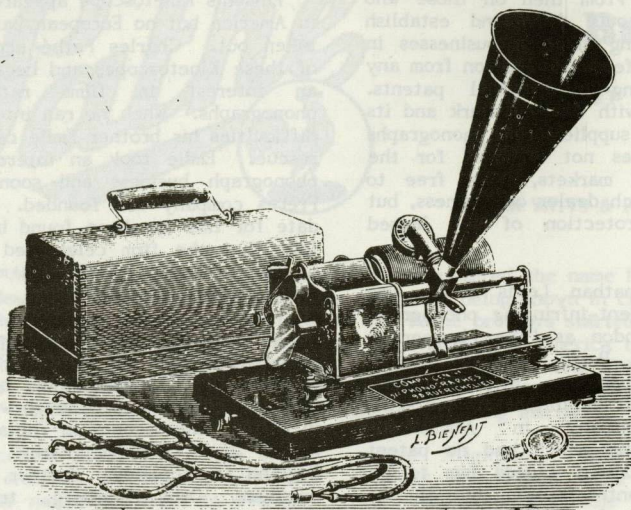
On 28th December 1897 the Pathé brothers became part of a new company called "La Compagnie Générale de Cinématographes, Phonographes et Pellicules", capitalised at one million francs. This Company, in a price-list of August 1898, advertised Columbia type graphophones and Edison type phonographs, but they were made in France and bore Pathé's trade mark, which incorporated France's national symbol, the cock. This company was to have a number of changes of name in the future in both Britain and France.

There were as yet no Pathéphones but the record repertoire offered, to play on the Edison and Columbia type machines, boasted some 3,000 titles. Among these were some English items, perhaps recorded in France since to do so in England would have meant seeking an agreement with Edison-Bell, though this was still possible.

The Edison Bell Consolidated Phonograph Company had been formed, and was offering records and machines for sale for the first time in Britain, through licenced dealers who, on payment of

GRAPHOPHONE N° 25, *Modèle 1898*

Modèle déposé)



royalties to Edison Bell could import records and machines from abroad, thus enabling Pathé products to appear in Britain. The French company had its Headquarters in Paris, workshops of some kind at Vincennes, and a factory at Chatou.

It must not be imagined that Pathé Frères were alone in the phonograph field. Perusal of French trademark journals reveals dozens of applications for registering phonographs, cylinders, and accessories throughout the years and, as in England, phonographs were mostly associated with bicycles and motor cycles. Most of the firms who applied for trade marks for phonograph wares, if not in the cycle business, at least had a connection with precision engineering.

In March 1899 a trade magazine, *The Phonoscope*, ran an article in which Pathé Frères and the Columbia Phonograph Company were said to be the two biggest companies in the talking machine business in France. The Paris headquarters of Pathé were on four storeys, and the heads were Emile and Charles Pathé along with a Mr. Grivolas. Outside business was

conducted by one Leo Lefebvre. The records were all originals, not duplicates, made on Graphophones fitted with Pathé's own soundboxes. Many horns were made of glass, giving a clearer tone than metal horns much bigger would provide. Their large machine was "The Stentor", whilst a smaller machine similar to the Eagle Graphophone was called "Le Coq". Unable to keep up with demand they also dealt in American-made Columbia Graphophones.

On 10th December 1900 La Compagnie Générale de Cinématographes, Phonographes et Pellicules amalgamated with a company calling itself "La Manufacture Française d'Appareils de Précision" and this new combine was called "La Compagnie Générale de Phonographes, Cinématographes et Appareils de Précision". Notice how the words "Cinématographe" and "Phonographe" had now changed places. To save repetition of this long name it shall be shortened to "La Compagnie" until the next change.

It has not yet been discovered when the first distinctive models of Pathéphones were made at Vincennes or

Chatou as opposed to Graphophones and Phonograph styles, but 1900 seems a likely date.

Pathé's method of recording at some stage was to make the original on a large cylinder about five inches diameter by some 8-3/4 inches long, and then transfer the recording mechanically to smaller cylinders for sale. Naturally a patent for the process was applied for. This must have been in 1900, for remember, in March 1899 (see above) all records were claimed to be originals, not duplicates.

Nevertheless, experiments were proceeding to find a satisfactory method of duplicating records, not only by Pathé but by all companies. In the interim, recordings were being made by having several phonographs running at once, so that a performer made as many records as there were machines at one performance.

Simple copying machines were soon devised, but the method employed required playing a record to obtain one copy, which caused rapid wear of the original. Pathé could have used the large five-inch cylinder for duplicating, which would have given better results, but even after moulding processes had been perfected soon after the turn of the century, Pathé continued to record on the large cylinders and transfer the recordings mechanically to smaller cylinders for electro-plating and moulding. Patents for moulding were applied for in 1903.

In 1904 Pathé were experimenting with disc records, although a later manager, Jellings Blow, said in 1906 that disc experiments had been going on for four years. A patent was taken out in 1908 for the transfer of recordings from cylinder to disc. Precise details are not given in the entry filed in the Patents Office, but it would appear from the line drawing and the text that a rocking lever (known as a "poisson") was fixed to a suitable bracket on the machine. This lever had a cutting stylus at one end and a play-back stylus at the other. Both the cylinder and the turntable traversed, and volume on the disc was adjusted by little weights attached to the cutting end of the poisson. This much is explained in the text.

Edison had taken out patents in England, but none in France, for transcribing recordings. Due to Edison-Bell patents in England nobody else could establish a phonograph business there until the patents expired, but this began to happen in 1902-3.

Strange as it may seem, when Pathé eventually came to London early in 1902 it was not as La Compagnie but as Soury et Cie. of 56 Fauberg Poissonnière, Paris, who through one Cedric Watts of the same address, applied on 17th February 1902 to have Pathé Frères London Ltd. incorporated as a registered private joint stock company with a nominal capital of £10,000. The Registered Office was in Pancras Lane, City of London, but was soon moved to No.4 Dean Street. (Remember this Cedric Watts just mentioned, as we shall meet him again later.) Pathé commenced its London business in May 1902.

On 18th March that same year, a British patent, No.244983, had been applied for, and the trademark showing the French cock and the legend "Je chante haut et clair" was registered.

Soury et Cie. had entered into an agreement with La Compagnie which ceded all rights for Pathé products in England to be handled by Soury. In effect this meant that Pathé Frères London Ltd. was a subsidiary of Soury et Cie. and had no direct connection with Pathé in France. New officers of Soury et Cie. included the aforementioned Cedric Watts as well as Achille Soury himself. The London Manager was Tim Jellings Blow. There was one exception to Soury's rights in the Pathé products, as just mentioned, and this was that blank cylinders from Pathé in France could be supplied to Edison Bell and the Edison representatives in London.

At this time the Chatou factory employed over 3,000 workers on a 20-acre site. They were expanding rapidly and making records in Russian and Japanese, and Rajahs in India were being supplied with large phonographs costing as much as £40 apiece, and blanks and records.

Records mentioned by Jellings Blow at

this time included Sarah Bernhardt (actress), Denham Price (baritone), Andrew Black (baritone), Paul Rubens (composer), Ada Reeve (actress), Leo Stormont (baritone), Ion Colquhoun (baritone), Burt Shephard (comedian), The Garde Republicaine Band, and many others.

At the outset of the cylinder record business in France, titles had been arranged alphabetically, but this must have caused many problems when inserts had to be made. The numbering system adopted for the first British issue cylinders consisted of blocks of numbers allocated to types of artists. To give a few examples we have: 10,000 series instrumental, 20,000 series Russian, 30,000 series operatic, 40,000 series military band, 50,000 series female vocal, 60,000 series male vocal, and 80,000 series Italian repertoire.

In 1903 Pathé ran a competition for home-made cylinder records, but no specific details have been discovered. Advertisements of the time featured records by Kirkby Lunn and Ben Davies (allocated a 76,000 series of numbers) and records by the Band of H.M. Grenadier Guards (41,000 series).

In December 1903 advertisements appeared concerning "three splendid records by Caruso" on Pathé cylinder records. They, however, had been recorded by the Anglo-Italian Commerce Company of Milan and Genoa, which business at some time must have entered into an arrangement to supply Pathé with either master moulds or finished records, for quite a number of Italian titles on Pathé cylinders and early Pathé discs retained the Anglo-Italian Company's own recorded announcements. The cylinders were also sold under the Italian company's name in Europe. Incidentally, one of the above mentioned Caruso recordings, "Qui sotto il ciel" from Meyerbeer's "Les Huguenots", was never recorded otherwise by the famous Italian tenor. An interesting item concerns a solitary disc seen by the authors (jumping ahead a bit, as Pathé discs did not appear in England until 1906). This disc, of an Italian violin solo item has, in addition to "Disque Pathé", the words "Anglo-Italian Comce. Cy. Milano-Genova" inscribed in the space left clear by the

end of the usual cartouche in which Pathé inscribed their titles, artists' names and matrix numbers, and which almost encircled the central area of Pathé discs.

The firm of Klein & Co. were now handling Pathé goods in London and claimed to hold full stocks of records. They were also factoring music boxes and Nicole records.

British trademarks applied for in 1903 included 251662 for COQUETTE (machine), 252057 for ORPHEUS (reproducer) and 253274 for DIAMOND QUALITY (records: boxes marked thus). Applications for trade marks also began in Germany.

Records for the Modern Language Press were announced in July 1903 and included courses in French, German and Italian. An unusual record made at this time was of a Fijian Policemen's Choir.

In January 1904 Pathé's London offices were moved to 14 Lamb's Conduit Street, and lack of money (already! - it was to prove a regular hazard) resulted in a £12,000 mortgage being raised. By October it was found necessary to reconstruct the Company, under the same management. This was done on 1st November, the stockholders, secretary and manager remaining the same as before.

Trade advertisements still mentioned celebrity artists but also now included popular personalities such as Marie Lloyd, Vesta Tilly, and Kate Carney, in addition to Scots and Irish artists. The No.3 catalogue was issued in March. In September the No.4 catalogue was issued: the records were priced at 1s.6d (7½p) for Standard size and 2s.6d (12½p) for Salon size (about 3½" diameter).

In November a British composer, Colin McAlpine, was appointed Musical Director for Pathé. He had won a £250 prize offered by the Moody & Manners Opera Company for the best opera by a British musician. His "Cross and Crescent" had been performed at Covent Garden: another of his works was "King Arthur".

At this juncture it is appropriate to mention disc records for, although they

did not appear on the British market until 1906, experiments had been conducted in 1904 or earlier. The French patents ledgers in the Foreign Patents Office in London yielded a patent dated 16th November 1904 for discs. The actual heading on the patent specification reads: "Rigid support for phonographic plates of all types". The support consisted of "a mixture of cement and mineral fibres (including asbestos!) made with or without pressure, or by casting or moulding, of any thickness desired, the material carrying the recording to be fixed in any appropriate manner." Readers may have seen one of these "concrete" discs: they have an attractive pictorial reverse side with the usual Pathé cock, but the playing surface is usually so badly crazed from shrinkage over nearly ninety years that it is not possible to play them. The title was engraved in a cartouche in the familiar Pathé style but instead of filling in with yellow water-paint as became the normal practice in the end, the whole label area had a covering of gold-coloured paper impressed with the title and having a serrated edge.

Perusal of the French Patents revealed some interesting items which

were probably never marketed, but mention may be made of a design for a soundbox for lateral-cut records. It seems strange that a firm which was one of the pioneers of phono-cut disc records (and the largest) was turning to means of playing lateral-cut records in 1907, when they were still extolling the virtues of the phono-cut method into the late twenties. The various patents issued covered such things as governors,

tone-arm mountings, portable disc recording/playback machines, a tone-arm tracking aid, hard wax coated paper-based discs, and improved sapphire styli.

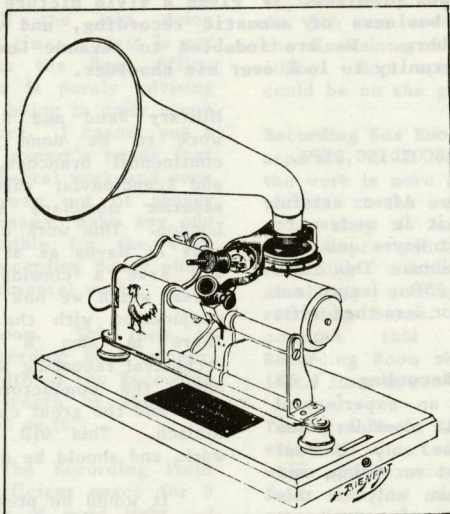
In 1905 Pathé inaugurated an insurance scheme in conjunction with a Scottish insurance office to promote the sales of their Salon-sized cylinders. They offered a life insurance policy of £500 with a Glasgow firm if you bought a No.5 Coquet phonograph and a dozen Salon records together for £4.12.0d (£4.60) or £3.12.0d without the insurance. About this time a Pathé representative was touring Australia looking for markets, but more of this later.

Two price reductions occurred. In

April 1905 Standard records went down to 1s.0d (5p). The previous price had been 1s.4d. (7p) although one example has been seen bearing a Gamage's label and the price 1s.4½d! Then in October 1905 the Salon records were reduced from 2s.6d to 1s.6d (12½p to 7½p). There was also a new "Salon Intermediate" record at 1s.6d, but what the difference was is not clear.

In October, when a £4,000 mortgage debenture was

created, a director, one J.T. Marsh, resigned. His shares were taken up by Arthur Conan Doyle, of Sherlock Holmes fame. At this time a recording room was being opened in Glasgow, and who should take full advantage of it but the inimitable Harry Lauder. He was soon to appear in pantomime at the Theatre Royal, Glasgow, and this fact is mentioned in the announcements on records he made at that time.



To Be Continued

.....0000|0000.....

Will Power

SCANNING THROUGH THE HISTORY of the Gramophone one finds the name of Will Gaisberg recurring constantly, as impresario, signing up great singers, or as itinerant recording "expert"; yet always he stands firmly in the shadow of his brother Fred. Always around, but always a step or two in the background, Will comes through as the one Fred wrote his letters to. Yet of the two Joint Managers of the Gramophone Recording Department, it was Will, not Fred, who was appointed Chief Recording Expert, technically Fred's boss. Can this have been solely due to Fred's disinclination for administration and office routine? Everybody seemed to like Will: one gets an impression, confirmed by the few pictures, of a happy little man. What further mark might he have made but for his untimely death, at 40, from pneumonia after being severely gassed while taking recordings on the Western Front in 1918?

Here is an inter-office memorandum sent by Will, now Head of the Department, to the Managing Directors of the Gramophone Company, Alfred Clark and S.W. Dixon, on 14th July 1911, concerning the plans to move the recording studios from City Road, London, to the Hayes premises. It gives a vivid picture of the day-to-day practicalities of the business of acoustic recording, and a glimpse of the character of Will Gaisberg. We are indebted to Suzanne Lewis, of EMI Music Archives, for this opportunity to look over his shoulder.

Gentlemen,

PROPER QUARTERS FOR RECORDING DEPT.

Model Recording Room. After careful consideration we think it is useless to have a recording room at Hayes unless it is of the proper dimensions. This room must be of a width of 25ft., length not less than 24ft., height not less than 11ft; floor space 600 sq.ft.

International Celebrity Recording. I do not wish to call this an experimental recording room as I consider the recording department has only to deal with practical commercial recording, and any experiments made are only to this end. Our Experts, by this time, have all had 5 years' experience or more, and these men cannot be expected to keep in shape unless they have to deal with commercial recording at Hayes. We can do this without in any way interfering with the ordinary London recording, which is going on practically all the year round; for example, during the last 4 or 5 weeks I have found it rather difficult to book recording appointments at the London Recording Rooms for celebrity artistes which we have had to record, and who are during the present season appearing at Covent Garden.

There is also a large amount of

Military Band and Symphony Orchestral work to be done for the different continental branches, especially Russia and Scandinavia; this on account of the superior musicians which we find in London. This work can be done just as easy at Hayes as at City Road, and it will save a considerable crowding of dates, which we now have in working in conjunction with the English recording. There is also a lot of Symphony orchestral recording which we want to do under the conductorship of Sir Henry Wood and the great continental conductor Nikisch. This will mean very careful work, and should be done at Hayes.

It would be preferable to have the recording room on the top floor so as to get a light from the roof.

We are sure it is not your intention to in any way hinder the Recording Dept's efforts to get better records than we are getting today, and it is necessary for us to be fully in touch with the actual recording at all times.

It has been our experience in the past that when an Expert returns from a trip abroad, where he has been by himself for some time, he is more difficult to deal with, due to the fact that he has been alone, and also has been in contact with the different

branch officials, so that on his return to headquarters it is absolutely essential and necessary to put him through a thorough course, not only to bring his focus down to its proper level, but also for a better reason - they are so apt to forget their real work, which is making **good records**. We must necessarily be able to show our superiority and put before them examples of work done at headquarters, from which they can learn something, and from which they can copy. To accomplish this, it means that headquarters must be in actual touch with the recording, and this is the only possible way I can see that it can be done, i.e., for the headquarters to have **recording rooms at Hayes** and do all (or as much as possible) of the international celebrity recording there.

This keeps all the men doing practical work at all times. If it is not done, it means that the Head Office Recording Department is purely advising theoretically without being in daily touch with the practical work. I cannot put a recording box in an expert's hands that has only done experimental work and done it in a recording room not of proper dimensions. I also cannot make any one branch stand responsible for the work which is done with recording boxes which have only done experimental work.

Recording Machine Room. This room, at the back of the Recording Room proper, should be the full width of the Recording Room, and have a length of about 10 feet; floor space 250 sq.ft.

Recording Points. The Recording Point room should have sufficient space for 2 operators with plenty of good light. I suggest a room 25ft. x 10ft.; floor space 250 sq.ft.

Machine Tool Room. I think the last 5 years have proved the necessity for and the good use made of having our own special Machine Shop for the Recording Department. Not only do we build our own recording machines, but it gives the experts, who have brains, a chance to use them in designing and working out ideas which will simplify and improve our recording. If it had not been for our Machine Shop we would not have been able to turn out within the last 5 years four or five well equipped recording

experts who know their business thoroughly, from building their own recording machines to coping with any unforeseen difficulties on the road.

It is necessary to still continue to have this shop, as there are times when there is always one or more experts off from the road, and when an expert comes in with a bright idea and we have talked it over, he has the advantage of going into the shop and working it out. As soon as we do away with our shop we turn out Experts who are ashamed to put on overalls, and certainly this is not what we want. A shop smaller than the one which we have at present would be a mistake and every one of the machines which we now have are absolutely necessary to the shop; in fact, we could do with one more lathe. I would like the dimensions of this room to be 25ft. x 40ft.; floor space 1,000 sq.ft. This could be on the ground floor.

Recording Box Room. This shop should be separate, as it very often happens that the work is more or less confidential and pertains to the experts alone, whereas in a big shop we have two mechanics who are kept continually at work on recording machines and who know absolutely nothing whatever regarding recording boxes. I would like to still continue this arrangement. This Recording Room should be about 25ft. x 15ft.; floor space 375 sq.ft.

Testing & Music Room. This room is very essential for testing all the Experts' white sample records, which are sent for from time to time during the actual recording trip. In fact, we order samples from the Factory immediately we get the first title slips from the Experts. These records must be carefully gone over so that experts can be advised as to how their work is going on, and changes recommended if necessary. Dimensions should be 10ft. x 15ft.; floor space 150 sq.ft. There should be an **Assistant Manager's Office** 10ft. x 15ft.; ditto **Clerk's Office**, 10ft. x 15ft.; **Mr. Gaisberg's Office** 20ft. x 15ft.

Music Library. It is absolutely essential that we at once start at Hayes a library of music parts, first starting with vocal scores of all the best operas, and

gradually building it up. This is easily done, as we have already got quite a fine library in London, Milan, and Berlin, and for the Head Office Recording Library, extra parts can be copied. This of course will be necessary if we do celebrity recording at Hayes. Furthermore, such a library is necessary in the testing of the operatic records and in making the proper musical cuts for recording. The room for accommodating the library, as it is always increasing, should at least have a width of 25ft. and length of 15ft.; floor space 375 sq.ft.

Total 3,600 sq.ft.

I would like to recommend that as you are about to put up additional buildings the recording quarters should have a separate building. This is advisable partly on account of the fact that the making of records is always very disturbing to the rest of the office, and if the Recording Rooms are near machinery - or a working engine - it frequently happens that we must request the operation of the engine to be stopped during any recording. These are absolute facts, as for example - at City Road, the whole time we were recording there, we were greatly troubled by the Gas Engine belonging to a firm of printers

printers next to our premises, and we were constantly lodging complaints and making threats to this firm, as it was impossible to record with our windows open.

Respectfully submitted,
W. Gaisberg

[This postscript then follows on a separate sheet of paper]

Different Shaped Band Rooms. It has also been our ambition to try different shapes in recording rooms, such as either a tube or oval shaped room. This we suggest, as we think it might be possible to put up a cheap experimental recording room at Hayes, just to try different shapes. It could be done in cheap material, such as plaster and laths, and while costing very little, it would give us the satisfaction of convincing ourselves whether there is anything in different shaped rooms that will materially assist or help our recording. This Band room, of course, would necessarily have to be a separate room, and I mention it at this time as I thought it could be tried out whilst we still had plenty of open space at our disposal, and if nothing is accomplished the plaster building can easily be torn down.

BY LONG ESTABLISHED CUSTOM these journals are herded into groups of 12. That is, two years of huffing and puffing are designated a Volume. Nobody questions this: the pattern was established long before my time or yours. In practice it means only that every two years we issue an index to the contents. The next index is due after the February 1990 edition.

I wonder if there is a computer owner with a database package who might be willing to undertake the compilation of our next index. He would need to compile it under my close direction and all he would get out of it is a warm commendation from me to the rest of the membership. Would any interested volunteers please get in touch? If you have a daisy-wheel printer, or a laser maybe, whoopee!

Ted Cunningham, Editor

CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY

BRANCH SECRETARIES

EAST FIFE	E.J. Goodall, [REDACTED]
SEVERN VALE	Lawrie Wilson, [REDACTED]
MIDLANDS	G. Burton, [REDACTED]
NEWCASTLE	(Clockwork Music Group) P. Bailey, [REDACTED]
YORKSHIRE	(The Northern Gramophone & Phonograph Group) J.W. Astin, [REDACTED]
VICTORIA, AUSTRALIA	C. Gracie, [REDACTED]

Out-takes 3

AN OCCASIONAL SERIES OF PIECES WHICH HAD TO BE OMITTED FROM THE BOOK "EDISON PHONOGRAPH - THE BRITISH CONNECTION"

by Frank Andrews

I HAVE AN IMPRESSION that a legend is gradually being established that Messrs. Parkins and Gotto, of London, were the only stockists of the early German-made Gramophones with the accompanying 5-inch "E. Berliner's Grammophon" plates. Among others whom I know to have sold these products were Percy J. Packman, a foremost inventor and recording expert (in later years) and Alfred Lomax, of Blackpool, another pioneer dealer of the 1890s. If 'A.L.', a regular correspondent to **The Talking Machine News** during its early years, was Alfred Lomax (which I firmly believe) then Lomax claimed to have sold Gramophones in 1890. But it was as an importer of Edison phonographs that Lomax ran foul of the Edison United Phonograph Company and its new protégé, the Edison Bell Phonograph Corporation Ltd., in January and February 1893, before Edison Bell had yet received any phonographs from the Edison Works in America. Edison Bell had been founded just two months earlier.

Alfred Lomax was issued with a Writ of Summons on 9th February 1893, both Plaintiff companies seeking an injunction to order Lomax to cease selling and dealing in phonographs and phonographic records. They cited their Bell and Tainter patent No.6027 of 4th May 1886 as being infringed. That patent had been registered in London to patent agent James Yate Johnson on behalf of the Volta Graphophone Company in America. It had then passed to the International Graphophone Co. Ltd. and then, by way of an Indenture, to the Edison United Phonograph Co. on 31st December 1892. On 21st January 1893 it had passed to the new Edison Bell company, and it was finally registered to them on 17th February 1893, eight days after the serving of the writ.

The first advertisements from A. Lomax (of 28 Caunce Street, Blackpool) I have discovered, date from 29th and 31st March 1893, when he was compiling his

defence to the charge of infringement. They were in the following terms: "New Outside Business (Electrical) - Complete Outfit £10 - Easy and Quick Money Making". "The Edison Phonograph - May now be had on Hire for any Form of Public or Private Entertainment. For Terms Apply A. Lomax, 28 Caunce Street, Blackpool - Recently Arrived Direct from Works - The Perfect Instrument - Apply Early to Secure Dates - No Instrument Like It." This advertisement was repeated at least three times during April.

Affidavits were presented in the case against Lomax, before Mr. Justice Chitty in the Chancery Division of the Royal Courts of Justice. William M. Crowe, Edison Bell's company secretary, stated on March 1st that Lomax had, on Saturday 28th January 1893, exhibited a Phonograph to visitors at the "Imperial Hydropathic" in Blackpool, an account of which appeared in the **Blackpool Times and Fylde Observer** of 1st February. Lomax's phonograph was made according to the invention contained in Letters Patent 6027. Crowe also accused Lomax of selling a similar phonograph to Thomas Rhodes and Sons of Silver Street, Halifax, Yorkshire, and said he had sold several phonographs, both before and after the serving of his Writ, and that he threatened to continue doing so unless restrained by an Order of the Court. None of these phonographs had been manufactured by or for the Plaintiff companies, nor made under their authority or licence. The main claim of the patent was for incising or cutting into wax, or wax-like substances, a recording of speech or musical sounds.

Marius Brossa, describing himself as an electrician, of Edison House, Northumberland Avenue, the home of the Edison United Phonograph Company, said he was well acquainted with the nature and construction of phonographs and with the patent 6027. He went on to relate how, on 15th February 1893, he had gone

to the premises of Messrs. Rhodes and Sons at Silver Street, and there inspected a phonograph which, he was informed, had been purchased from Lomax in the last week of January. Brossa said the machine infringed the patent 6027.

In his affidavit of March 8th, Lomax, after saying he had read the two affidavits from the plaintiffs, went on to say that on or about 4th February 1892 he had purchased from W.E. Young, of Montreal, Canada, two phonographs which the plaintiffs alleged to be infringements of their patent 6027. (W.E. Young was now living in Britain and had also received a Writ from the two companies, with a Mr. Kelby as co-defendant). Lomax said his machines had stamped upon them the following: "This machine sold by the North American Phonograph Company under the restriction that it shall not be used within the State of New Jersey". Lomax suggested that the Plaintiffs, by their evidence, had not identified any machines he had sold or exhibited as having been made in accordance with their letters patent. He also said he had no communication or notice from the plaintiffs that he was infringing their rights until the Trial of the Action, or a further Order. He claimed the patent was invalid both for want of novelty and on other grounds. He cited two defunct Edison patents and articles published in the French periodical "La Nature", and in the U.K. periodical "Engineering", both of 1879, and the experiments of Monsieur Lambrigt reported in December 1877.

Lomax denied he had sold a phonograph to Rhodes & Sons. What he had done was to introduce two members of that firm to William E. Young and, in Lomax's presence, Young completed a deal. He, Lomax, had been acting as Young's agent from a few days before, and Rhodes and Sons sent their cheque to him for which he gave no receipt. Lomax also denied that he had sold phonographs prior to and after the issuing of the Writ, or that he had dealt in similar machines, or threatened to sell such machines in the future. As a matter of fact, he claimed, he had even ceased exhibiting since the serving of the Writ, although he had been advised that the machines he was alleged to have been

exhibiting differed both materially and constructionally from those described in the Claims of the Plaintiffs. This discrepancy appeared obvious, as the patent 6027 was for machines constructed as Bell-Sumner Graphophones, with cardboard cylinders coated in ozerite, but it was the principle of cutting a recording which was at issue, not the outward appearance and construction of the machines.

Lomax then claimed that the Plaintiffs' patent had never been established in any legal proceedings, and submitted that they were not justified in trying to bring an interim injunction before the trial of the action, to which he believed he had a complete answer. He had an ally in Jonathan Lewis Young, the ex-manager of Edison United Phonograph Co., and a supporter of many of those who received Writs from the Edison United/Edison Bell monopoly. Young was already the recipient of a Writ served the day before that of Lomax's. Young's defence, and his defence support for others, relied on his exhaustive recitations of all the foregoing patents, experiments and articles, which purported to show that cutting a sound recording into wax was not a novel feature of the Bell & Tainter patents. In this he relied quite strongly on a defunct British patent of Edison's which, with its indenting technique, he argued, covered incising or cutting.

Directives to the Plaintiffs and to Lomax were ordered by the Court in May and in August 1893 respectively. With the trial of the Action not yet come on, Lomax continued in business. In September 1893 he had a new advertisement which read: "Edison's Phonograph - Lowest Cash Sales Terms. Records and Blanks (wax cylinders) and Supplies at Reasonable Prices - Machines with Splendid Records Lent Out at Bazaars, At Homes, &c."

As the Action against J.L. Young was similar to that against Lomax, Lomax's solicitor, William J. Tremellen, asked the Court on 14th November 1893 if it would stay the Action against Lomax, who would consent to be bound by the judgement at the trial of the Action against Young. Although opposed by the Plaintiffs, who

claimed the Actions were not similar, the Court adjudged otherwise on 16th November, and the Action was stayed until the trial of that against J.L. Young. Unfortunately for Lomax, when Young's trial came on, on 15th June 1894, Young failed to defend himself, and the Plaintiffs secured their judgement by his default. As there had been no real trial, that left Lomax with his defence (which was identical to Young's) not having been heard. In consequence, William J. Tremellen asked the Court that the Action against Lomax should now be brought to trial, as he could not be bound by a defaulting judgement. This was asked for on the same day that Young failed to put in an appearance. The Court acquiesced, and Lomax was ordered to deliver his reply to the Action by 20th July 1894. In the meantime he had a new advertisement in December 1893, which read "Edison Phonograph - Complete Outfit 60 guineas - Records and Blanks (wax cylinders) and Supplies at Reasonable Prices. Machines with Splendid Records Lent Out to Bazaars, At Homes &c."

I never did discover a Judgement in this Action, which was still in progress as late as January 1895. I guess that Lomax must have come to terms with Edison bell and taken out a licence from them for, from 7th January to 22nd April 1895 he was advertising under the name

of The Edison Phonograph & Kinetoscope Office (Prop.) Alfred Lomax, 28 Caunce Street, Blackpool, in the following terms: "Sole British Agency for the Kansas (American) Phonograph Company". This advertisement was followed, from 3rd May to 29th July 1895 (under the new name of The Phonograph Office) with "English Kinetoscopes - Edison Kinetoscopes - Records - Supplies - Sole Proprietors latest Kinetoscope Improvements - Patents Applied For - Sole Authorised British Agency for the Kansas (American) Phonograph Company".

Before the Columbia Phonograph Co. Gen'l. could establish a London branch in May 1900 (because of the extant Bell-Tainter patent) Alfred Lomax, trading as the "Phonograph & Graphophone Office", still at the same address, advertised on 25th April 1900 "Consignment just received - Machines from 2 guineas - Excellent Graphophones from 35/- - Best Edisonia and Edison Bell Records - All Goods are sent to Customers, Carriage Paid". Then on 27th April through to 7th May 1900 he had the same advertisement, but had advanced the price of his "Excellent Graphophones" to "from 45/-", a half-sovereign dearer! 'A.L. of Blackpool' had much to say in correspondence to *The Talking Machine News* once that periodical entered the scene in May 1903.

The City of London Phonograph & Gramophone Society

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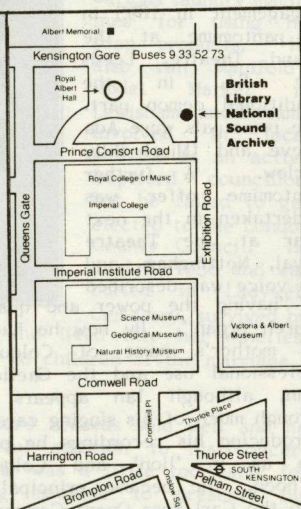
PROFESSOR ALLEN DEBUS

will give a lecture, illustrated with slides and records,
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ION COLQUHOUN, The Iron-voiced Baritone

by George Frow

THERE ARE SEVERAL MALE SINGERS whose names appear regularly on records of the nineties and into the first years of this century. George Gaskin, Leo Stormont, Hamilton Hill, Eric Farr and Ion Colquhoun are a few who would be familiar to collectors of this period, but most of these pioneers were soon overtaken in reputation and repertory by the new recording generation of Pike, Dawson, Lauder, and McCormack.

Of these pioneers Colquhoun had as wide an experience as any artist in the musical world, and he retired early enough to take up a second career in business. His regular engagements in the recording studio ceased by 1912. Born in 1869 he was a Liverpoolian whose name was John C. Manifold. After leaving

school at the age of 11 he exhibited an early business capacity for buying and selling pigs, and after trying his father's business as a shipsmith realised there was no future with the decline of sailing ships. He became social secretary of a debating society, and one evening, after an artist had failed to turn up, Manifold stepped in to sing some songs. This led to a stage engagement in 1895 in a pantomime at the Grand Theatre, Leeds for £4, in the traditional demon part. The principals were Ada Reeve and (Miss) Billy Barlow. A further pantomime offer was undertaken in the next year at the Theatre Royal, Nottingham, and his voice was described as "having the power and quality of a church organ". By now he had adopted his mother's name of Colquhoun for professional use and the Gaelic Ion for John, although Ian appears in print through much of his singing career. When introducing his recordings he pronounced Ion as in 'lion' and Colquhoun as Ca'hoon. He became principal baritone with the Carl Rosa Opera Company, and in

1897, while appearing at the Princess Theatre, Kennington, he received an offer of four weeks at the Alhambra, Leicester Square, and appeared in the first of a series of vocal ballets called "Napoli" on August 21st 1899. This led to a 3½ year engagement there. The deteriorating position between the British

Government in South Africa and the Boers at this time led to demonstrations of patriotism, and on 3rd October 1889, a few days before hostilities broke out in Natal, a military ballet was staged at the Alhambra with Ion Colquhoun leading the audience (who included members of the New South Wales Lancers) in "Soldiers of the Queen", and this he would continue for 440 nights. The availability of a robust singer of popular jingoistic songs, and the closeness of the Alhambra to Maiden Lane contributed greatly to the nationally spirited repertory that the Gramophone Company built up at this time, and soon

this applied similarly to Edison Bell brown and black wax cylinders, and Columbia cylinders and discs he made over the turning years of the century.

It was in 1902, during his time at the Alhambra, that Colquhoun married a fellow artist there, Lottie Emma Preuss, elder sister of Oscar Preuss, who later became recording manager for Parlophone



and EMI's Abbey Road studios. They had intended honeymooning in Paris but the International Zonophone Company urged them to come on to Berlin, where they spent a further ten days while Colquhoun recorded 12 ten-inch and 14 seven-inch sides. These were all put out without labels but with the titles and artist's name impressed in white. That this was a profitable honeymoon is born out by Colquhoun's remark that they had come back "with a little in hand".

In his pioneer work with The Gramophone Company, Colquhoun made 38 7" Berliner records at the end of 1899: most of these would appear in January 1900.* A few weeks earlier the two 7" sides of the Kipling-Sullivan song "The Absent-Minded Beggar" (Berliner A-XXXX and B-XXXX) were made to benefit The Daily Mail War Fund. It was almost the only Sullivan item issued during the composer's lifetime. Colquhoun was given credit for organising these records and the Fund was said to have benefited by £9,000, but this figure varies in several reports.

Colhoun's continued popularity as a stage and record-making artist led to an American contract, and in 1907 he sailed to New York and cut a possible 25 sides for Imperial. They were single-sided discs managed through Leeds and Catlin of New York, and were imported into the United Kingdom through

* One record, "We're not going to stand it", was allocated to Berliner 2727, matrix 4272, but never released. It was recorded on November 15th 1899.

Co. He made what seems to be a solitary last recording in 1930 on the Imperial (Crystalate) label, a music-hall descriptive called "The Manager's Benefit", and once again sang "Soldiers of the Queen".

Three years after appearing in "Shanghai" (formerly "King Fu") at Drury Lane in 1918, Ion Colquhoun retired from the stage, not into adjudicating or teaching, or managing a hotel as many singers do, but into a soap and washing powder manufacturing business in Deptford, South-East London. Manifold's Soaps and Cleaners became well-known in the district.

MANIFOLD'S Wash Easy Machine



With a long reputation for innovation, and never one to be still for long, Colquhoun had earlier invented an automatic chocolate box for use in theatres, an anti-Zeppelin shell that was not adopted, a barbed-wire cutter for the trenches, and various laundry machines for using his soap products. He also ran Manifold's Model Market in Lewisham, and became involved in local politics as an active Deptford councillor, but he failed to get elected to the London County Council. He died in 1936 and was buried in Ladywell Cemetery, survived by

his widow who lived into her nineties. There were no children of the marriage.

Colquhoun's records sold well and he had a useful addition to his concert fees, but he was a little too early for the talking machine to preserve his talents in more substantial musical items.

ION COLQUHOUN RECORDING COMPANIES

E. Berliner's Gramophone (7"): all 19th century issues, last in January 1900, 38 sides

Gramophone Concert Records (10"): May to September 1902, 7 sides

Zonophone Records/International Zonophone Company, Berlin 1902-3:
36 ten-inch and 16 seven-inch sides

Pathé cylinders in 1903-4-5: about 30

Edison Bell cylinder records 1903-4-5-6-7

Lambert cylinders 1904-5

Columbia discs 1904, cylinders 1904-5

Nicole Records, ten-inch 1904-5, put on Sovereign Records 1907,
perhaps Britannic Records about 1912

Odeon Records: on first list February 1904-5-6

Zonophone Records (G & T's International Zonophone Company) 1 side only, 1905

Beka Grand Records s/s and d/s 12 sides, coupled as 6 discs December 1905
Beka Grand Records 4 extant discs in October 1909 given catalogue numbers
common to both sides, e.g. 144 to 147 incl. Some put on Era Records s/s and d/s 1907

Pathé Discs in 1906: about 15 s/s and d/s, may be dubbings from cylinders

Imperial s/s records (Leeds and Catlin imports)
from Colquhoun's January 1907 trip to New York

Jumbo Records 1911-12:
put on Ariel Grand Records 1911-12
put on Odeon blue label 1922, re-issue of Jumbo 651

Imperial (from Crystalate Record Mfg. Co.Ltd.)
No.2230, issued February 1930, an electric recording
(The Gramophone reviewed this favourably in April 1930, pointing to a revival
of the old music-hall songs of the time)

"SOLDIERS OF THE QUEEN"

ALTHOUGH ION COLQUHOUN'S name was long and closely related with "Soldiers of the Queen" and he recorded it a number of times, he was by no means its original singer, and readers may be interested in its origins. Leslie Stuart wrote it for an exhibition in Blackpool in 1881. It attracted little interest, and in "An Artist's Model" at Daly's Theatre in 1895, Hayden Coffin sang a sarcastic version about soldiers who stayed at home and let others go to foreign wars. After Coffin's use of the song Stuart took possession of it again and it was taken over in its familiar version by Albert Christian who first sang it in 1896 in

"Cinderella" at the Whitechapel Pavilion, opposite London Hospital. He then took it round the music halls of the day. It was a great jingoistic success at the time of Victoria's Diamond Jubilee in 1897, and was just made for the Country to take to its heart as relations with the Boers deteriorated. Albert Christian, a brother-in-law of Sir Joseph Lyons of teashop fame, recorded the song on Berliner 2400 on April 7th 1899, accompanied by the composer. Listened to today with all the technical limitations of 1899, it is still a bland performance, and one that Ian Colquhoun would have much improved upon.

PLAYBACK

by Peter Copeland

IF YOU HAVE A "4-in-1" record, made by the British Homophone Company, you will read on its label the words "Patent Applied For 1930". At first you might think the patent was about the basic principle of the record, grooves with a relatively fine pitch (in this case 150 lines per inch), thereby giving time for the two titles on each side. Further investigation shows this is not the case.

British Patent No.381005 seems to be the only possible candidate. W.D. Sternberg (who had given his name to STERNO gramophones and records) applied for it, and it doesn't cover the groove-pitch idea at all. Instead, it deals with "Records with Stroboscopes", so that the speed could be checked by the user. A stroboscope round the edge of the label was, of course, a feature of many British Homophone Company records, including 4-in-1s, Plazas, and later Sternos.

To me it seems odd that Sternberg should be allowed to get away with such a basic idea, but we must remember that in 1930 less than half the homes in the United Kingdom had mains electricity. Also, some of these were direct current, and standardization on 50 cycles was by no means complete for the alternating current ones. (A.C. lighting at a fixed frequency is, of course, essential for a stroboscope to function).

Evidently Sternberg maintained his patent with jealous care. Despite his recording activities being sold off to a consortium of Decca and EMI in 1935, no other records with stroboscopes appeared in England until after the war. The BBC must have been desperate to print stroboscopes on their labels, because of the importance of accurately timing recorded programmes; but they weren't even used on their 'acetate' discs (one-offs which were never offered to the public) until 1946. As far as I know, the first non-Homophone commercial records issued in Britain with stroboscopes were the three Decca frequency records (K.1802/4) published in 1948.

But, in Germany, the Deutsche Grammophon Gesellschaft brought out its famous yellow-label records after the war. The design incorporated a twiddly repeated pattern round the edge of the label, which strangely enough and quite by chance incorporated 77 sections. (in 50-cycle mains countries there are 77 bars for a 78rpm stroboscope). Was this a deliberate attempt to circumvent legal trouble? The design was perpetuated on the familiar DGG yellow labels until at least the mid-1960s - on their LPs!

* * * *

A NEW BRITISH STANDARD

The British Standards Institution has just published "British Standard BS7063:1989 - Analogue audio disc records and reproducing equipment." This replaces two earlier Standards on the same subject, No.1928 of 1955 and No.4852 of 1972.*

As you might expect, there are no significant changes in the specifications for the actual records, although those rotating at 78 rev/min are now ignored. The new developments lie in methods of testing record playing equipment (so that meaningful comparisons may be made between different makes), and in certain dimensions of pickup cartridges (so that cartridges may be swapped in headshells or pickup arms without the need to realign the geometry of the arm).

Appendixes give, in effect, discographies of suitable test records. The parameters include: wow and flutter; signal/rumble ratio; channel sensitivity, balance, separation, and frequency response; and tracking ability.

When I was at the BBC Engineering Training School I was taught that this last-mentioned parameter should be "tracing" ability. And "disk" was always spelt "disc". The BBC is represented on the appropriate Standards Committee, so I suppose I shall have to learn to accept that times change!

* British Standards Institution, [redacted]
[redacted] Milton Keynes MK14 6LE

Letters

More About Amy

Dear Ted,

By a most happy coincidence, George Taylor's article on Amy Woodforde-Finden appeared shortly after I had completed one (for "Lighter Sides") on Laurence Hope and the Indian Love Lyrics. I was delighted, because my own notes on the composer had some annoying gaps, and Mr. Taylor has clearly researched thoroughly. I have, in fact, been to Hampsthwaite and seen the lovely, reclining effigy in the church, unveiled by Mrs. Northall-Laurie, Amy's only surviving sister, and described as "a speaking likeness". I do hope Mr. Taylor will not mind if I enlarge upon the recordings made of Amy's music, most of them now very hard to find.

"O Flower of All the World" was published in 1897, with a lyric by Gilbert Parker. The tenors John Harrison (4-2027) and Walter Glynn (B.2486) recorded it for HMV, and the baritone Thorpe Bates for Columbia (447). A lesser-known song, "Request", was recorded by the tenor Walter Widdop (HMV E.449). Published in 1904, the song cycle "A Lover in Damascus" began as poems by Charles Hanson Towne (1877-1949) and was recorded in full by Violet Essex (soprano) and Stewart Gardner (baritone), sometimes duetting (HMV E.176-8). Edgar Coyle (baritone) also recorded the six songs (Columbia 3081-3). As a Suite, Major John Mackenzie-Rogan and the Coldstream Guards Band recorded the music for HMV (B.226-7 and B.277). The song-cycle "A Dream of Egypt" was another setting of poems by Towne, and, again, was recorded by the Coldstream Guards Band under Rogan's direction (HMV C.335 and C.344).

"On Jhelum River" was published in 1906, based on poems by Frederick John Fraser. I hope Mr. Taylor will forgive a minor correction. Peter Dawson recorded only two of the six songs, "The Jhelum Boat Song" and "Kingfisher Blue". They appeared on HMV C.2177. "Only a Rose" came from this song cycle and was recorded by the tenor Hubert Eisdell (Columbia D.1389). Rogan and the Coldstream Guards Band recorded the Suite

(HMV B.229, B.234, and B.254). All the Woodforde-Finden music recorded by this band had been arranged by Percy E. Fletcher.

One can only speculate whether any of the following appeared on records (poems or lyrics credited in parenthesis): "Pathway of the Moon" (Ernest E. Wild); "In the Autumn" (May Byron); "Garden of my Heart" (Mary Farrah); "Willow Wand" (Marguerite Radclyffe-Hall); "The Magic Casement", "The Myrtles of Damascus" and "Five Little Japanese Songs" (all Charles Hanson Towne). Nor am I aware of any recordings of "Stars of the Desert", four more 'Love Lyrics' taken this time from Laurence Hope's second book of verse. I believe, however, that "The Pagoda of Flowers" was recorded as a Suite, presumably by the Coldstream Guards Band.

Two comparatively recent recordings have been made of "Kashmiri Song". Stuart Burrows (tenor) included it (c.1971) in "Ballads: Songs of Love and Sentiment" (L'Oiseau Lyre SOL.324), and Benjamin Luxon (baritone) sang it in "Break the News to Mother" (Argo ZK.42) recorded in February 1977. Thanks, Mr. Taylor, for an enjoyable article!

Yours sincerely, Peter Cliffe
Hitchin, 15th August

Peter Cliffe's article on Laurence Hope, the author of the "Indian Love Lyrics", will appear in the next edition of "The Hillandale News".

.....:]:.....

ACKNOWLEDGEMENTS

THE LITTLE GIRL shown at the washing machine in the illustration to my article on Ion Colquhoun is Doreen Preuss, Colquhoun's niece, and sister of Mrs. Betty Tulloch, to whom I am indebted for information about her uncle and for the photograph which shows him in later life.

(In his early professional days he wore a dark moustache in the fashion of the time.) My thanks are also due to my old friend John Burwood for material for this article, to Mrs. Ruth Edge and Len Watts for their help, and to Frank Andrews who provided the record list and one or two points used in the account. G.L.F.

Master of the Rolls

Dear Ted Cunningham,

I was most interested in Paul Collenette's contribution to "Hillandale News" No.165. I have here in my archives a photograph of what is reputed to be the "pianola" used on Scott's expedition, an upright. One of the crew, presumably, is sitting at the pianola very warmly attired and pumping away. Behind him appears one of those enormous round heating stoves of the kind used in Scandinavian countries. As well as a row of books on the piano (the nearest one being "In a Lotus Land - Japan") there are some nautical measuring instruments and a couple of music roll boxes. I cannot see a gramophone in this picture.

Pianolas ARE heavy to move. Having some 50 tons of them here now, all brought in by volunteers in 25 years, we do know a bit about them!

Harrods gave up piano rolls some years ago. I bought at that time many of the more important ones for my collection, now one of the finest in the world, with ten reproducing systems working here. Amongst my 20,000-odd rolls there may be some more with 'cold' titles.

My father was a Trinity House Channel Pilot at Gravesend for 28 years, and went round Cape Horn in a real old sailing ship before the Panama Canal appeared. He was (some time after Scott's expedition) shipmates with Captain Bowers, who accompanied Scott on the voyage.

To add another 'nautical musical' touch, I have a photo of an Aeolian Player Piano - yes, that can be called a 'Pianola' - being loaded on board a ship in 1922 for the Prince of Wales. I am sure they must have had a gramophone on that ship, too.

Yours sincerely, Frank Holland, MBE
The Musical Museum, Brentford

Frank Holland wrote this letter on 13th February, but was whisked into hospital for an extended stay before he could post it. It reached us on 15th July. Frank is 79 this year, and "still a bit up and down", he says. Anyone who still has not visited his magnificent Museum of mechanical music should go straight away. Telephone 01-560 8108 for details. [Ed.]

A False Sweetheart

Dear Ted,

I read with interest Alan Sheppard's letter regarding incorrect labelling. This is an age-old problem, and I am sure most of us have encountered many examples. Here is my most recent.

Last summer, while on my few days holiday in London, I picked up, to my delight "I'll be your sweetheart" by Harry McDonough on a 7" G & T, 2-2211, recorded when he too was in London as a member of the Haydn Quartette in 1902. The following day I attended the Record Fair in Wimbledon. There I saw another copy of this record, this time with a torn label but at half the price I had paid: fair enough. On my return home I played my record, and to my dismay it was not McDonough. Then I checked the matrix - a bit late of course. It was 2-2111 "Peace, perfect peace" by Henry Lytton, also recorded in 1902. Then the thought struck me. What was the disc in Wimbledon? The same again, or the proper one? If that dealer still has it I would gladly buy it if it is what it should be.

Good wishes, Michael Hegarty

Wexford, 23rd July

From Reginald King

Dear Mr. Cunningham,

I would like to thank you very much indeed for sending me a copy of the article about me by Peter Cliffe, which came as a welcome and total surprise. It is nice to know that one is not entirely forgotten.

I recently composed an 'Elegy' for piano solo which has been accepted for publication and I understand that some of my early and more serious compositions are to be reprinted, which is also good news for me.

With my very best wishes to you and your "Hillandale" journal,

Yours sincerely, Reginald King
South Anston, Sheffield, 31st July

Fred Again

Dear Mr. Cunningham,

I was delighted to see Paul Collenette's letter in the August edition, giving a further snippet of information re Fred Douglas. Here in West Belfast our little group has argued long and strong about "Eddie Cole, the Blackface Entertainer" on Imperial. Is this yet another nom-de-disque of Our Fred? The voice is undoubtedly similar but slightly thinner in quality, or is this Imperial's recording technique? If Fred appeared in that first BBC TV show in 'blackface', does this clinch the argument?

It is an extraordinary thing that an artist who made so many records over so many years has vanished almost without trace! He was an extraordinarily capable singer, equally at home in "straight" ballads and jolly, bouncy ditties. And I would dearly love to know the identity of the "second Gilbert" of the Two Gilberts. It obviously isn't always the same person.

Arthur Badrock wrote to me earlier this year, and pointed out that "The Two Duggies" are Fred Douglas and his similarly-named son. He also writes "A friend of mine says he remembers hearing a radio programme about Fred Douglas in which it was said that he liked his drink too much and that on occasions he sent someone else to make his records. It was claimed that two of his 'Cinch' recordings were really G.H. Elliott. I don't know how true this is. Ernie Bayly didn't think that GHE would do that sort of thing." Dear me! Did the idol have feet of (ahem!) alcohol?

Yours sincerely, F. Geoffrey Percival
Belfast, N.I. 21st August

Corrections, please

Dear Editor,

There are three faults in the final part of my story about Zonophone Records in Britain which members may wish to rectify:

1. Page 236, 2nd column, 1st para, 5th sentence: The Gramophone Co. Ltd. did not sell Deutsche Grammophon A.G. to Polyphonmusikwerke in 1917. At the outbreak of the 1914 war the German

Government sequestered Deutsche Grammophon A.G. as it was British owned, and appointed a "Supervisor". In November 1916 they ordered the compulsory liquidation of its property, with its shares to be sold by public auction: they were bought by Polyphonwerke in April 1917.

2. Page 237, 2nd line below label: the record number should read 2440 not 240. (My fault [Ed.])

3. Page 240. I should not have put "starting at No.1" when I have known for years that the 30-, 32-, 40-, and 42- prefixed numbers began at 600.

May I say I am sorry that those attending my August meeting had difficulty finding the venue. I cannot

...More

really understand why: the directions stated it was at the end of the Neasden underpass, which has only two ends! Alright, it may not have been the western end but the north-western end, but it is more west than north. I hope we have not lost any members in "The Neasden Triangle"!

With best regards, Frank Andrews
London NW10, 23rd August

Columbia Prefixes

Dear Editor,

I feel I should comment on David McCallum's article on Columbia Prefixes (June 1989) especially as he referred to correspondence initiated by myself (Hillandale March 1985). First of all I am afraid he has introduced some extra haziness into the topic: he has extended my table of national blocks of prefix letters, but mistakenly gives LC/LCX and DC/DCX as belonging to Italy. The second letter certainly referred to country of sale, but Italy had Q (as in GQX). C was for general "export" Continental issues (along with I for International).

F.F. Clough in 1943 tabulated a (complete?) range of combinations used,

ranging from B for Great Britain, F for France etc., via the less obvious K for Spain and Y for Finland, through to Z for Switzerland. The table does not mention SA for South Africa. The first letter referred to the initial letter of the label colour: Dark-Blue, Light-Blue, Purple, Brown, Green, Magenta, Orange, Yellow, Red, and even Claret. An X was added for a 12" record: thus RKX was a 12" red Spanish disc, and GN was a 10" green Norwegian. Italy (as would be expected) used the widest range of colours! Working back from this simple scheme, it is obvious that the British prefixes should have been DB and DBX, LB and LBX, PB and PBX. Mr. McCallum rather fancifully suggests DX10 for the home market and DBX10 for the (British?) export market where the extra B "might stand for Belgium, Borneo or Bulgaria".

Letters...

This idea might actually have been near the mark, as LBX1-3 do appear in the French supplement of April 1930, and DBX9-10 in June; they match the appearance of LFX1 and 2 in March. But it does not explain why DB should have started as DBB unless Dark Blue British were meant. That should logically have led to DBBX, and elsewhere DBFX, DBWX, and other horrors. So I would claim that the B was intrusive in DBB but *not* (as Frank Andrews suggested in Hillandale 145) in the DBX prefix, where it should really have been left.

Mr. McCallum's interesting suggestion of "inverted snobbery" in the removal of B for British (for DBX sold at home as DX) should then have led also to prefixes D and L for 10" records, but these had already been used previously as prefixes. Perhaps that is the explanation for the discrepancy. Oddly enough, the pair YB/YBX did survive, even though YB later became Blue and YBX was 33 rpm! Worse still, British magenta issues somehow ended up with FB (and some CB and DB) numbers. What is meant by F and C here is a mystery to me.

One final comment on the (former) Australian Columbia prefix, which Mr. McCallum claims is often misprinted as O

(zero) instead of O (oh): the **records themselves** which I have seen do not always distinguish between the two characters, so it is perhaps unfair to expect discographers to do so. Are the Australian **catalogues** any better?

Best wishes, Peter Adamson
St. Andrews University, 28th August

Another Closure

Dear Mr. Cunningham,

Having read the letter by "The Gramophone Man" Philip Knighton, announcing the closure of his shop in Wellington, I too, unfortunately, have to 'close up shop' on my Collector's Room at Orpheus Records, Southsea, on Saturday September 30th.

During my thirteen years at the Collector's Room I have had the good fortune to meet many collectors as well as those of the general public merely wanting an odd 78 rpm disc that was in the family at one time and since got broken or just disappeared. As a collector of some 45 years or more, with 21 of them spent formerly in "The House of Wax" in Portsmouth, I feel that the halcyon days in secondhand records, particularly 78s, and the old machines that accompanied them, are fast becoming enveloped into a completely new and, dare I say it, greedy and high-priced environment. My prices have always been reasonable, and I'm sure there are many who have had dealings with me over the years who would say they got a square deal!

I can only echo Philip Knighton's words - that times change and so do market forces and, if the small business man is to survive he has to change with them. I wish him all the best in the future. For me - I will sit right down and play some of the many old 78s I have not had time to play and enjoy all these years! Connoisseur Cassettes will continue to flourish completely as a mailing service to collectors: details can be furnished by dropping a line to them c/o 58 Francis Avenue, Southsea, Hants., PO4 0HN, or to me after September 30th.

Yours sincerely, Frank Hurlock

Southsea, Hants PO5 2DX. 20th July

SOUND CONCLUSION

AFTER THE ARTICLE "SOUND REJOINDER" in June, Joe Pengelly wrote to the BBC's Director of Engineering, Mr. C.W. Denny, repeating his challenge to set up comparative tests to determine which of them was obtaining better quality replay from old cylinders. Joe has now written to us, enclosing a copy of the BBC's reply and asking that we should publish it. We are glad to comply with Joe's request, as the letter offers a sensible conclusion to the debate. With the writer's permission, here it is.

Dear Mr. Pengelly,

Thank you for your letter of 10th June. Mr. Denny is at present on leave, so I am answering on his behalf.

Clearly, the design and construction of the BBC's new cylinder and disc players have stimulated a lively debate. I am sure the machines you have built give excellent sound quality as well as being able to handle a large range of cylinders and discs.

When designing such machines one has to bear in mind the overall requirements. As Pete Thomas has pointed out in his article in February's "Hillandale", the BBC machines have to meet several criteria other than pure sound quality and the ability to play a large range of cylinders or discs. One of the most important factors is that they must be acceptable to our operational staff and easy to use. In some cases, these requirements will clash with the sound quality

considerations. For instance, it would be unacceptable operationally if it were necessary to adjust a large number of controls before a cylinder or disc were played. I am sure that it is this sort of consideration that has led to many of the differences in approach adopted in the design of your machines and ours. The BBC machines have been in use for some time now and, both operationally and from the point of view of sound quality, they satisfy the requirements of the service. The project is complete and we do not intend to develop the cylinder or disc player further. I feel therefore that we must decline your offer of comparative tests of the two cylinder machines. I know this will disappoint you, but as the BBC project is complete I feel it would not be productive from our point of view now to start re-evaluating the design of the machines.

Yours sincerely, Henry Price
Head of Engineering Information Dept. BBC

Forthcoming London Meetings

THE FOLLOWING MEETINGS WILL BE HELD at the Bloomsbury Institute, Bloomsbury Central Baptist Church, 235 Shaftesbury Avenue, London WC2. For your interest we are including meetings promoted by our friends **The Recorded Vocal Arts Society**. For these meetings (indicated by RVAS) there is an attendance fee for non-members of that Society of £1.50 including coffee. All meetings are on Tuesdays commencing at 7.00 p.m.

10th October (RVAS)	Daniel O'Hara: PARLOPHONE PARADE, 1926-1950
24th October (RVAS)	Paul Morby: I due tenori Montagnesi
31st October (CLPGS)	Peter Martland: THE CHAIRMAN'S EVENING
14th November (RVAS)	Tom Peel: FIRST FOLIO, complete recordings
28th November (RVAS)	Allan Palmer: THE GOLDEN SIXTEEN

There will be no CLPGS meeting in November. Instead there will be two December meetings. The first of these is a "special" to be held at the British Library National Sound Archive on Thursday 7th December. Details are on Page 269. The second December meeting will be announced in our next edition.

London Meetings

NIPPER'S UNCLE WILLIE

by Peter Martland

RIPE FOR REISSUE

by A.O. Leon-Hall

ELIOT LEVIN PRESENTED an interesting and unusual collection of items which might feature in future Symposium Records transcription issues. The original records came in many different forms of cylinder and disc, phono-cut and lateral. Mr. Levin spared us the tedium of repeated manipulation of equipment by presenting everything on tape cassette. But for this, one item would have remained unheard altogether; a Stollwerk, a 3" diameter hill-and-dale record, as thick as an Edison Diamond Disc, of a Mozart song ("Komm lieber Mai" K.507), not sung but played by a brass band. However, the words of the song were printed on its box, together with this quaint message: "This musicplate especially is for Phonograph Modell 'B' with clockwork motor. Only usable on Modell 'A' if by practice it is turned very regularly". We heard some fine and rare operatic records. They included an exceptionally clear Berliner from May 1900 on which the tenor Leonid Sobinov sang an aria from "Halka" by Moniuszko. Another tenor, Ferruccio Giannini (father of soprano Dusalina Giannini) sang "Quando le sere" from Verdi's "Luisa Miller". When reissuing such archive material on modern format records, said Mr. Levin, "you can get perfect voice if you are prepared to put up with the surface noise: otherwise you end up with plastic custard". Curiosities included a record, of violinist Bronislaw Hubermann playing a Chopin nocturne, issued on three 7" Berliners; and a record issued by the Societé Bettini - not a cylinder but a single-sided disc with a gold paper label. The evening was even hotter and more sultry than it had been in June for George Frow. This time the conditions discouraged all but ten people from attending. A shame, because every member of the audience went home clutching two free samples of the records produced by Symposium Records, a Phonotype of two Tosti songs performed by de Lucia, and two Improvisations played on the piano by Sir Edward Elgar. Both records were pressed in vinyl from the four original masters.

THE SOCIETY'S AUGUST meeting took the form of the now traditional pilgrimage to hear the annual Frank Andrews lecture at Neasden. This year Frank, admirably assisted by slides and records, explored the business career of one of the lesser known members of that remarkable family, the Barrauds. The two most famous Barrauds were, of course, the painter Francis Barraud, and Nipper, the subject of his most famous work, "His Master's Voice". Frank explained how William Barraud enjoyed a sixteen year business career in the talking machine trade from 1907 to 1923. He chronicled the fortunes of the businesses he was associated with, and explained Barraud's own contribution to the industry, both as an investor and as a director of a number of small record companies. Some twenty firms or labels were involved. We learned that during 1907 Barraud had invested in a new Company whose purpose was to break into the lucrative Indian market. The Company's record label was "Elephone" and its mark an elephant complete with two trunks each terminating in a gramophone horn! I could not help but speculate on the grotesqueness of this creature. Was it intended as an early demonstration of stereophonic sound? Or was it merely a marketing ploy suggesting twice the loudness on one record? We shall probably never know. What we heard however, were superb examples of the art of sound recording circa 1907. Frank thought that the recordings had been taken by the sound engineers of the Lyrophonwerk AG.

In giving us the fruits of his researches Frank never lets the Society down. His meticulous research and his ability to tease out the maximum information from what is often quite unpromising material is wonderful and deserves our thanks and praise. I hope that we will continue the annual summer pilgrimages to Neasden and that Frank will continue to lay before us the results of his researches. A word of thanks must be given to Frank's wife, Wyn who each year delights us with her presence and prepares for us much needed and welcome refreshments.

Record Reviews

EDWARDIAN VOICES

by Peter Martland

THIS SINGLE-SIDED L.P. contains transcriptions of recordings made by The Gramophone Company between 1902 and 1909. Published by Symposium Records, it contains the voices of a remarkable assortment of notable Edwardians. To all but the student of the Edwardian World, the contribution made to their times by the speakers on this record is all but forgotten. However, listening to their voices today it is not difficult to discern that, in the manner of that curious prewar society in which they lived, they too were perched Janus like, facing both their nineteenth century past, and at the same time into the twentieth century.

Let me try to illustrate what I mean. The first third of this record is taken up by three records, made at the end of 1904 and the beginning of 1905 by an Edwardian legal cause célèbre - Adolf Beck. Beck's wrongful conviction, on two separate occasions, of obtaining money and jewels from ladies of dubious morals, opened to Edwardian public scrutiny a broad range of important social and legal issues. Beck, a Norwegian by birth, was a man with a colourful and somewhat doubtful background: as a businessman, singer in Paris and as a gun runner for South American revolutionaries. He manages to convey to us in these recordings a remarkable description of life in a penal institution at the turn of this century. The heartless cruelty of his existence in those institutions provided useful propaganda material for prison reformers.

Adolf Beck's case became a cause célèbre not because of his degrading experiences, but rather because of his inability to gain a legal review of his case following his conviction on the flimsiest of evidence. His case highlighted the hidebound rottenness of the English criminal justice system at that time. His case remains to this day a classic case of an establishment whitewash and cover up. Beck's suffering was not in vain, for the notoriety of his case, skillfully manipulated by law reformers helped in the fight to establish, in 1907, a Court of Criminal Appeal.

I have always been struck by the oddness of Adolf Beck's case as a subject for gramophone records. The three record set are not the kind of recordings that could ever have enjoyed large sales. I am now reasonably satisfied as to how these records came to be made. One of the proponents of a Court of Criminal Appeal was the eminent solicitor Sir George Lewis. Although Lewis never acted for Beck, he was amongst the most vocal in publicising his case and it was he who gained for Beck a King's pardon and

compensation, for Lewis as well as being the most successful lawyer of his generation was also the Father in Law of the Managing Director of the Gramophone Company, Theodore Birnbaum. It is not too difficult to imagine the discussions that led to Beck making his three dramatic records. After all Sir George Lewis was in a very strong position to ask for a favour. He had just delivered to the Gramophone Company two of his clients - Adelina Patti and Nellie Melba - who were for years to come considered to be among the Company's greatest plums.

Of Tyrone Power Senior, Fred Gaisberg in his memoirs relates how his brother Will brought the inebriated Power staggering into the Maiden Lane studios to record. He sounds pretty well like a drunken old thespian on this record. To our ears the declamatory Victorian style of enunciation sounds quite ludicrous. Both Power and Lady Bancroft indulge the old style, and yet even in these recordings, amongst the jumble of "my's" into "me's", one can detect just a little of what became the modern style of voice projection.

Carmen Sylva, Queen Elizabeth of Rumania, in her 1903 recording of her own poetry, makes no concessions to either the old or the new style of speech projection. Here we have a natural speaking voice enunciating some of the more forgettable lines of late nineteenth century poetry.

Carrie Nation, recorded in 1909, on the other hand, is straight out of the American evangelical style of delivery. Her message is clear, unambiguous, and heaven help you if you did not heed it! In her remarks on smoking she was seventy years ahead of her time, and stripped of its evangelical moralising is a surprisingly modern piece of propaganda. Her message on the evils of drink however was, even by the uninhibited standards of the time, a powerful indictment of the evil fruits of drunkenness. Although her outspokenness and direct action - she destroyed several saloons - got her into many scrapes in the USA, her message provided a rallying point for the then increasingly strong prohibition movement in the United States.

So for a fascinating journey into the minds of five prominent Edwardians, I can recommend this record to you.

EDWARDIAN VOICES: Adolf Beck (a) Trial and Sentence; (b) Prison Experiences No.1; (c) Prison Experiences No.2. Tyrone Power (a) Shylock to Antonio; (b) Street Scene. Carmen Sylva "A Friend". Lady Bancroft, (a) "Drinking the Waters", (b) "A Boy's Philosophy" and "Love". Mrs. Carrie Nation (a) Remarks on Smoking (b) Remarks on Drink. SYMPOSIUM 1047. From Symposium Records, [redacted] East Barnet, Herts. EN4 8LZ. Price £6.00 plus p.and p. £1.50 UK (£2.50 Europe).

by Paul Collenette

78s, PRE-RECORDED REEL TAPES, quadraphonic LPs came and went, but the original 1888 format - cylinders - lives on. The ultimate deterrent to CDs? We all thought that 1929 saw the last musical cylinders, but thanks to Duncan Miller and Paul Morris it turns out merely to have been a production pause of 60 years. Welcome back! The new cylinders are the 2-minute type, moulded in black unbreakable plastic. They come in smart sturdy cardboard boxes of the Edison-Bell type. The titles are engraved in the "land" at the end of the record, as well as printed on the box-top label. Some of the catalogue is compiled from transfers of original cylinders, but others are brand-new custom-made recordings. In the latter case full advantage has been taken of electrical recording, with most beneficial results - "listen to the bass", indeed. (Only a few Blue Amberols came from "electric" discs, and they were dubbed acoustically at that.) The considerable extra loudness improves the signal-to-noise ratio significantly. The numbers at the end of each item are personal markings (out of 10) for quality of musical content.

Electrophone 3015. "Sunnyside Up" sung by Billy Murray and Walter Scanlan. This song, by Ager and Yellen, comes from an early musical talkie (yes, there were silent musicals!) of Fox Films, 1929, which had a string of hits. This is the title number. The cylinder is of particular note inasmuch as it was transferred from an Edison lateral-cut disc, catalogue number 14067 (mx N1087C), recorded in late August 1929. From July 1929, most popular Edison recordings had been lateral-only, so maybe they were already planning to discontinue the Diamond Discs. It starts with a clear new announcement (I like them, don't you?) and proves to be a bright cheerful rendering - much more so than that of weedy Janet Gaynor in the film. There is patter between the choruses, so that Billy Murray slightly loses the tune when resuming singing, and the orchestra seems off-balance for a moment. It is good to have plenty of bass tone on a cylinder - this is what electricity does for you. There is a pleasant instrumental accompaniment, including strings, neat muted trumpet, and wah-wah trombone. The record finishes strangely on a 7th chord; not an error, as it sounds, since they originally carried on into another chorus, which had to be edited from 3 minutes into 1-3/4 for the cylinder. The cylinder is solid; no cardboard core. My copy is slightly eccentric but this did not seem to affect the playing. Nice one. [8]

Electrophone 5016. "Gatemouth" played by the Original Salty Dogs Jazz Band. A very loud one, this; my model C reproducer never got such a workout when it was made in 1906 or so. The number is played with vigour and enthusiasm by this band of about 7 players. I counted 2

trumpets, trombone, clarinet, brass bass, piano, banjo and drums. The trumpet soars, the banjo plinks brightly, the bass gives a steady rhythm, and clearly a good time was had by all. Strongly recommended. [9]

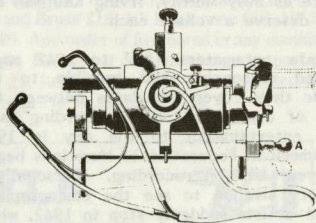
Electrophone 5001. "Crazy Rhythm", played by Vince Giordano's Nighthawks. This is a 1928 number, here played by a band, an 8 or 9 piece, I reckon, which I presume is named after a popular mid-west dance band whose sound they resemble, Coon-Sanders Original Nighthawks Orchestra. (They'd never have got THAT around the rim of a Blue Amberol!) Vince Giordano plays from authentic 1920s orchestrations - I know, I sent him some - and, unlike certain others on TV etc., this band really has got it right. (For example: brass bass not string bass - those came later.) There are lovely muted trumpets which punctuate the saxes' melody, and the ensemble playing is lively throughout. Strange, I heard no piano, but maybe it was there somewhere. Most notable, however, is the crisp rhythm altogether, and by the way, the cymbals were super. Make this one of your "Desert Island Cylinders". [10]

Williams' FOX record WR 1. "Sugar", foxtrot, played by Williams Jazzers. Unusually for these cylinders there is no announcement on this record. The tune, "Sugar", from 1927 is played energetically by a 6-piece jazz band consisting of cornet, clarinet/alto, trombone, banjo, bass and drums. It was recorded on 31st March 1986. The playing is loud for a small group; there is a trombone solo too. Some wow is evident (maybe just my copy). Verdict: fair [7]

ELECTROPHONE RECORDS available from Duncan Miller, [redacted] Sheffield S5 6UH, £6.15 each including UK postage & packing, or in the USA from D. Valente, Electrophone Cylinder Record Company, [redacted] Floral Park, New York 11001, prices on application.

Williams' FOX Record available from C.G. Williams, [redacted] Wallsall W57 0EE, £7.50 including postage & packing.

Regarding Paul Collenette's "10 out of 10" desert island choice, we understand from Duncan Miller that "Crazy Rhythm" has been so successful that the entire run has been sold out. The possibility of a re-issue will be seriously considered if the original mould is in good enough condition. Meanwhile, readers lucky enough to own this cylinder should take good care of it.



Book Reviews

THE COMPLETE ENTERTAINMENT DISCOGRAPHY 1897-1942, Second Edition, by Brian Rust and Allen G. Debus; Da Capo Press, New York, \$95 (U.K. price not yet available)

THIS LONG OVERDUE second edition of Brian Rust and Allen Debus's monumental **Complete Entertainment Discography** is a welcome addition to the library of any serious collector of gramophone records. An updated and expanded version of the 1973 edition, it attempts to chronicle the recording activities of all the principal US performing artists from 1897 to 1942. It also includes details of European artists whose talent brought them fame in the USA as well as in their native land. So in addition to Bing Crosby, Paul Robeson and Frank Crumit (what a trio they would have made) we have the recording details of European artists as diverse as Sir Harry Lauder, Gertrude Lawrence and Jean Sablon. It is this very diversity of talent that I find staggering. It is 794 pages of pure gold. All the artist entries are prefixed with biographical information gleaned from a wealth of sources. The book is worth buying just for these details. Did you know for example that Deanna Durbin (real name Edna Mae Durbin) appeared as a juvenile on Eddie Cantor's weekly radio shows?

The now familiar mode of discographical layout is employed to present the recording information: numbers, dates of recordings and location etc. I find this method of layout makes for ease in discovering and gathering in the information. The authors have been honest with us when the record data simply has not survived, as in the case of Victory Records. In most cases however, Brian Rust and Allen Debus have had access to the recording ledgers of the many record companies. The inevitable omissions are explained as being necessary to bring the work down to manageable proportions. The authors argue that many of the significant omissions (Ethel Waters, Lee Wiley, Rudee Vallee, Will Osborne and many more) have appeared, or will appear in dance band discographies. They also argue with some justice that the truly prolific artists, such as Billy Murray, Irving Kaufman and Ada Jones, deserve a volume each.

The date parameters 1897 to 1942 might have seemed reasonable and sensible to the authors, for they cover the dates between the beginning of commercial sound recording as a medium of entertainment to the day in 1942 when The American Federation of Musicians began their two year ban on recording. Personally I found it very strange to see the discographies of important artists suddenly stop in 1942, when I know that their careers continued for many years beyond that date. Perhaps the end of course groove recording would have been a more

realistic date to finish. It may be a small criticism but it was an annoying feature of the book. That said I commend this book to you. The price of \$95 is very expensive (we await the sterling price). However, if you require a tool to help you understand your record collection, this work will more than do the job for you, and at the same time I guarantee that it will give you a lifetime's satisfaction.

Peter Martland

DEVELOPMENTS IN RECORDED SOUNDS -

A Catalogue of Oral History Interviews. The British Library National Sound Archive, 29 Exhibition Road, London SW7 2AS. 75pp, £4.50.

FOR THOSE PUT OFF BY the ponderous title of this booklet, it may be explained that it is a report and catalogue of 106 interviews arranged and recorded by Laurence Stapley of the National Sound Archive mostly between 1983 and 1987, all concerning aspects and characters of the recording industry from creator to consumer. A short account of each contributor's career in the recording world occupies about half a page. The tapes themselves may be heard by appointment with the National Sound Archive or, under certain circumstances, they may be copied for use outside.

Members will recall that Laurence Stapley talked about these interviews at the Hatfield Symposium in 1987 and played a number of extracts including Sir David Willcocks, Sir Yehudi Menuhin, and Alan Blumlein's experimental stereo discs. It is a project that has come not a moment too soon because links with early recording days have become unfortunately fewer, and several of those interviewed have since died. All the same there are some very live memories of pioneers: Isabella Wallich talking about Uncle Fred Gaisberg; Margaret Harrison and Menuhin recalling Elgar; Roy Henderson remembering acoustic recording at Pathé; recollections of working on silent films and the first "talkies"; life in the board room, life in engineering and producing; the shop manager, the smaller record companies; composers and musicians and collectors of bird and folk song and records. They are all here, even the talking clock, and of course the entertainers are well represented, from whichever shelf you take your music.

I feel this is a triumph for Laurence Stapley, closing a lifetime's career in radio and recording before retirement to Sussex, and it is a pity that a producer's constraint did not allow him to add his experiences to the series, but he is an excellent interviewer, and that in itself is a talent. When in 12 years' time the full account of entertainment in the 20th century comes to be written, this key to the tape collection will be of prime value to the historians.

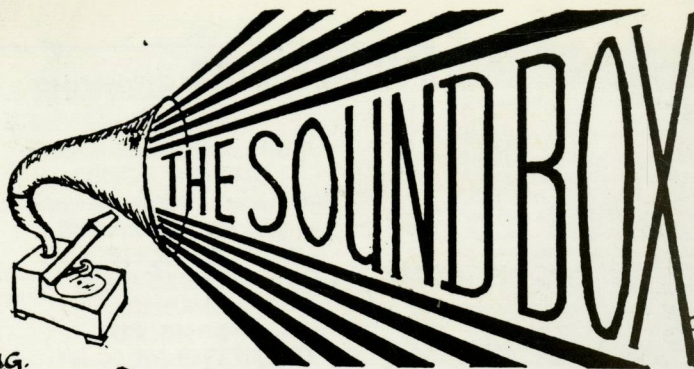
George Frow

CLPGS BookShelf Publications

In order to restructure the mail order sales operations of the Society's Bookshelf, it has been necessary to temporarily suspend the bookshelf services altogether.

When the new service is ready to begin trading, members will be advised. In the meantime if members have any queries covering the bookshelf operations they should write to the chairman Peter Martland, [REDACTED]
[REDACTED] Cambridge. CB1 2NR.

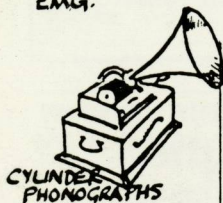
**City of London Phonograph and
Gramophone Society Bookshelf.**



EMG.

PROPRIETOR ~ IAN MAXTED

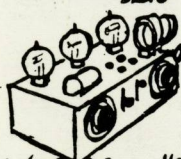
WE PURCHASE FOR GENEROUS PRICES,
AND, OF COURSE, RETAIL, THE FOLLOWING :-
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MUSICAL BOXES, JUKEBOXES, EARLY
1920's WIRELESS & CRYSTAL SETS & RELATED
EQUIPMENT, 1930's 'CLASSIC' WIRELESS SETS.
WE HAVE AROUND 10,000 78's IN STOCK, OF
JAZZ, SWING, DANCE ETC. CATEGORISED IN
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CYLINDER
PHONOGRAPHS



* CRYSTAL
SETS



1920's RADIO + HORN SPEAKERS



(R-TYPE)
EARLY 4 PIN "P.P.T.D.F."
VALVES



* CABINET
MODELS *

157
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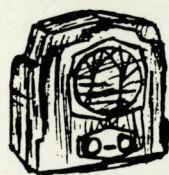


GRAMO-
PHONES

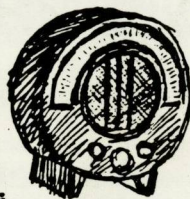


JUKEBOXES

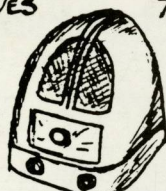
JAZZ, SWING,
& DANCE BAND
78's



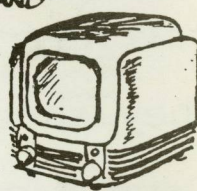
EARLY BAKELITE
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1946 BUSH TV22

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10.00 ~ 6.00



(ANSWERPHONE A.H.)